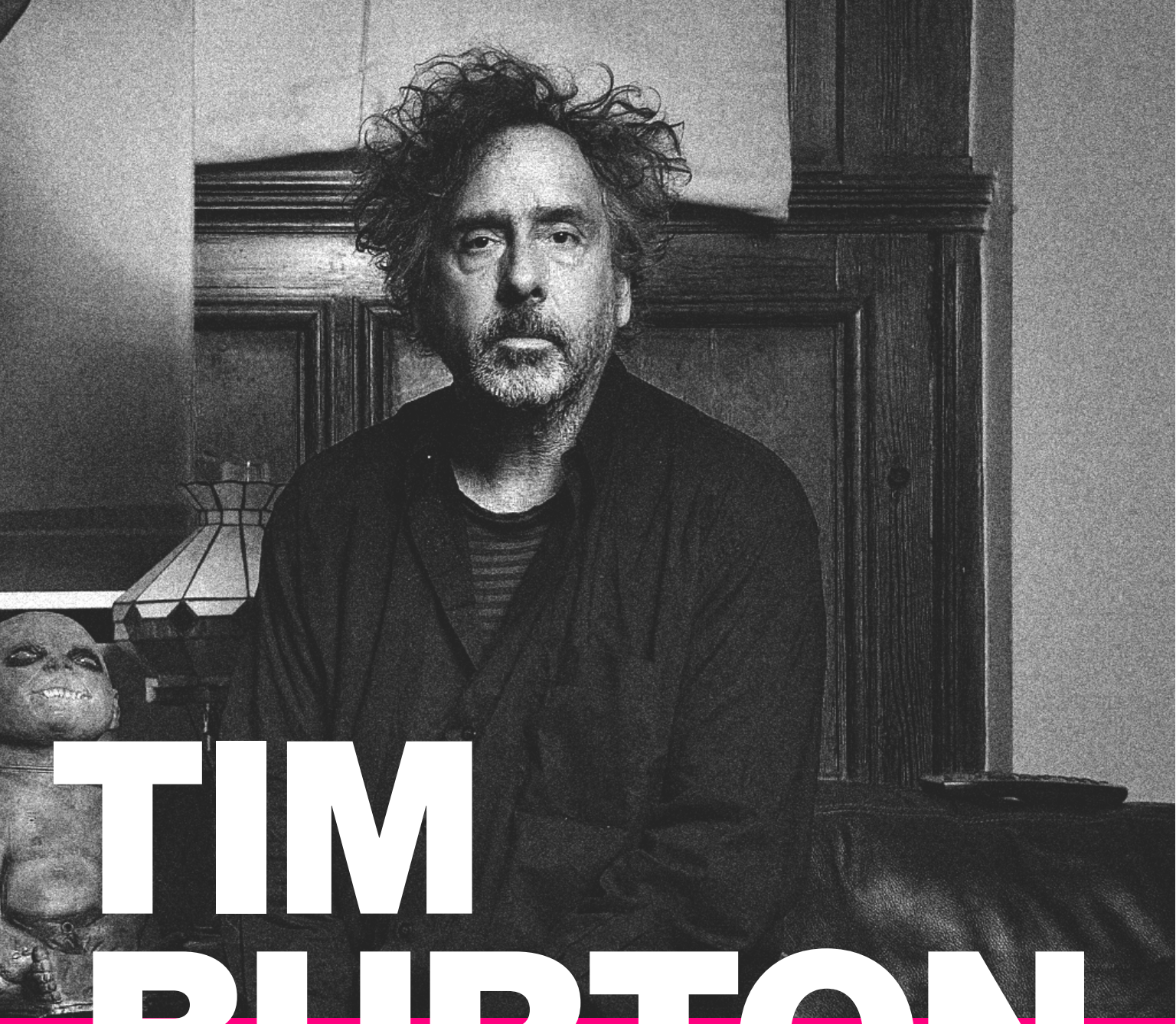

TIM BURTON

PANAFLEX
PANAVISION

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BURTON-ESQUE

What does it mean to be
“Burton-esque?”
Is there a way to catalog
the visual ingredients of
a Burton film?

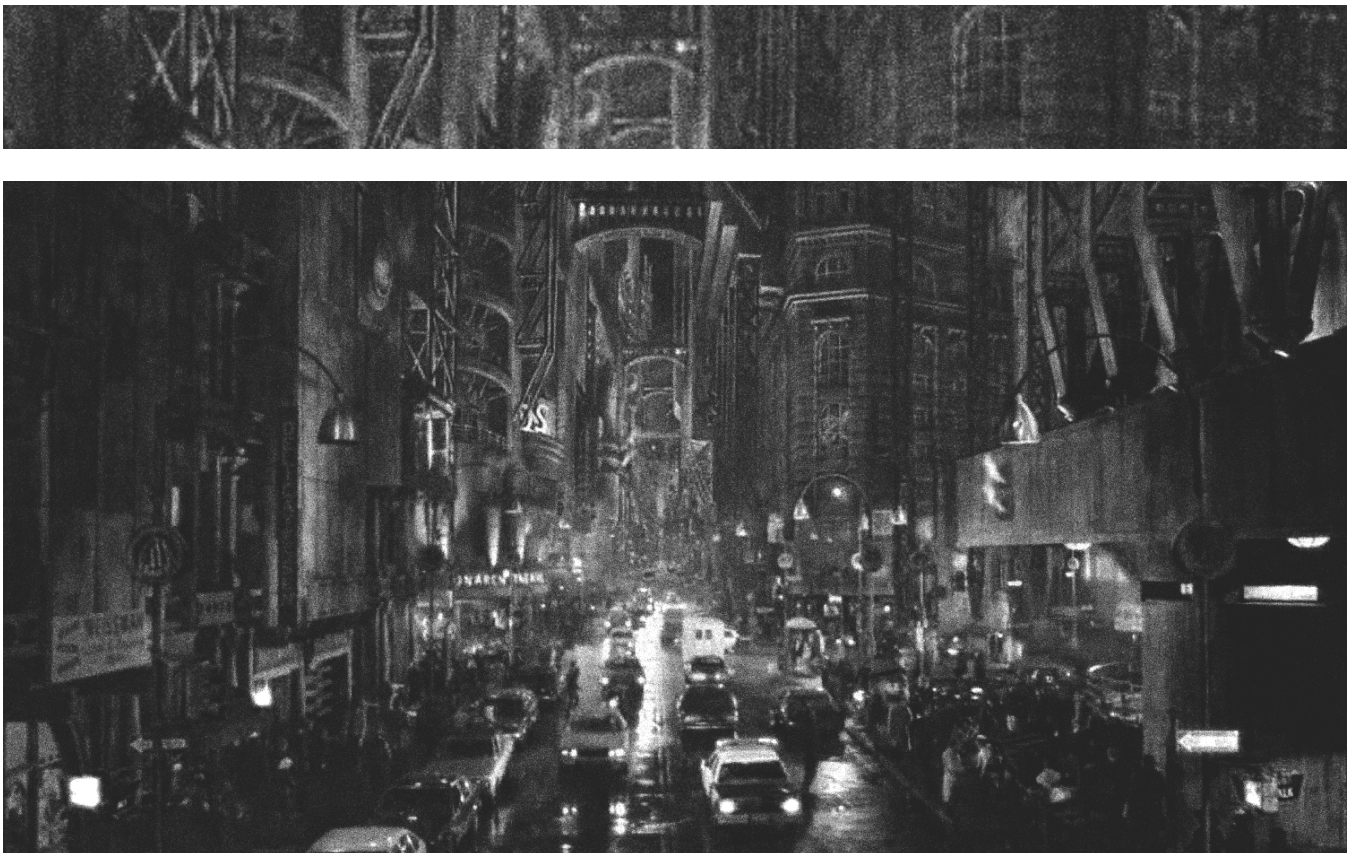
The concept of the “gothic” originated first as a pejorative, derived from the Goths and Visigoths who sacked Ancient Rome, to refer to a distinct style of medieval architecture as barbarous and uncivilized. It was meant as an insult, yet it grew to be associated with unsettling, disconcerting feelings of awe and dread that could be evoked by such elaborately beautiful architecture and art. And so when Horace Walpole published his scandalous novel, The Castle of Otranto, in 1764, he called it “a gothic story” because it was set in a massive, haunted castle whose dark hallways and unknown mysteries were meant to horrify.

Between his love for Vincent Price, Edgar Allan Poe, skeletons, and cemeteries, Burton soaked up plenty of gothic inspiration as a child. But remember — he also grew up in peaceful, quintessentially suburban Burbank, where he was constantly fascinated with thoughts of ominous and dark things lurking beneath the surface.

AMERICAN GOTHIC

Pictured Below:

Gothic sculpture
Late 15th Century
Amiens Cathedral



Pictured Above:

Gothic architecture
Batman (1989)
Timestamp • 15:32

The concept of the “gothic” originated first as a pejorative, derived from the Goths and Visigoths who sacked Ancient Rome, to refer to a distinct style of medieval architecture as barbarous and uncivilized. It was meant as an insult, yet it grew to be associated with unsettling, disconcerting feelings of awe and dread that could be evoked by such elaborately beautiful architecture and art. And so when Horace Walpole published his scandalous novel, “The Castle of Otranto”, in 1764, he called it “a gothic story” because it was set in a massive, haunted castle whose dark hallways and unknown mysteries were meant to horrify. Between his love for Vincent Price, Edgar Allan Poe, skeletons, and cemeteries, Burton soaked up plenty of gothic inspiration as a child. But remember — he also grew up in peaceful, quintessentially suburban Burbank, where he was constantly fascinated with thoughts of ominous and dark things lurking beneath the surface.

Pictured Right:

Edward Scissorhands (1990)
Color Still
Timestamp • 09:24

Bauhaus instructor and color theorist Johannes Itten

Led an effort to define the primary elements of visual form" at the school, to simplify the deconstruction of artistic impulses. He proposed a systematic and functional way of looking at color, taking into account the simple physiological fact that in order for the brain to achieve equilibrium and negate discord, the eye requires any given color to be balanced by its complementary color, leading to a pleasing effect.

This harmonious design forms the basis of Itten's color theories, which maintain that a color's overall effect can be weakened or intensified via contrast. To illustrate his thoughts, Itten devised a color sphere (see below), which in its three-dimensional form serves as a reference for his seven color contrasts: hue, warm/cold, light/dark, complementary, simultaneous, saturation, and extension.

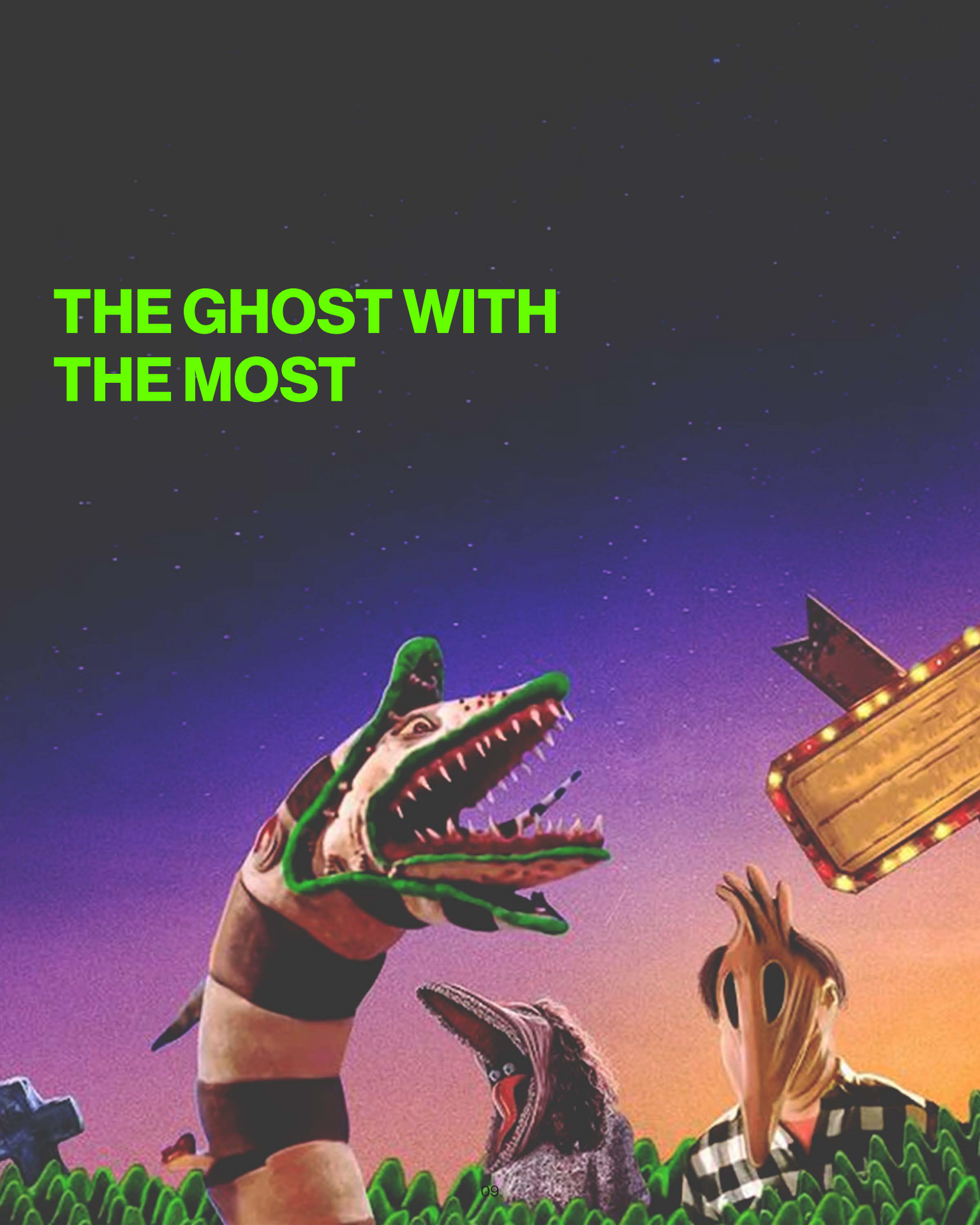
It is easy to see Itten's color theories in practice in Tim Burton's films—especially Itten's discussion of complementary contrast in The Art of Color: the subjective experience and objective rationale of color, wherein he declared that complementary colors "incite each other to maximum vividness when adjacent."

In Burton's films, there often exist simultaneously two distinct worlds, one foreboding and one inviting, and color helps to delineate their contrast. The "real" world is depicted with a monochromatic and desaturated color palette, while the "other" world (whether imagined, fantastic, or supernatural) is saturated with color.

Pictured Right:

Sweeney Todd: The Demon Barber of Fleet Street (1990)
B&W Still
Timestamp • 04:43

THE GHOST WITH THE MOST



Pictured Above:

Opening Title
Timestamp • 00:32

Beetlejuice is a 1988 American fantasy horror comedy film directed by Tim Burton, written by Michael McDowell and Warren Skaaren, produced by The Geffen Company, distributed by Warner Bros. Pictures, and starring Alec Baldwin, Geena Davis, Jeffrey Jones, Catherine O'Hara, Winona Ryder, and Michael Keaton as the titular character. The plot revolves around a recently deceased couple who, as ghosts haunting their former home, contact Betelgeuse (pronounced and occasionally spelled *Beetlejuice* in the film), an obnoxious and devious "bio-exorcist" from the Netherworld, to scare away the house's new inhabitants.

Beetlejuice was a critical and commercial success, grossing US$74.2 million from a budget of US$15 million. It won the Academy Award for Best Makeup and three Saturn Awards: Best Horror Film, Best Makeup, and Best Supporting Actress for Sylvia Sidney. The film's success spawned an animated television series, video games, and a 2018 stage musical.

You know,
you look like somebody I can relate to.

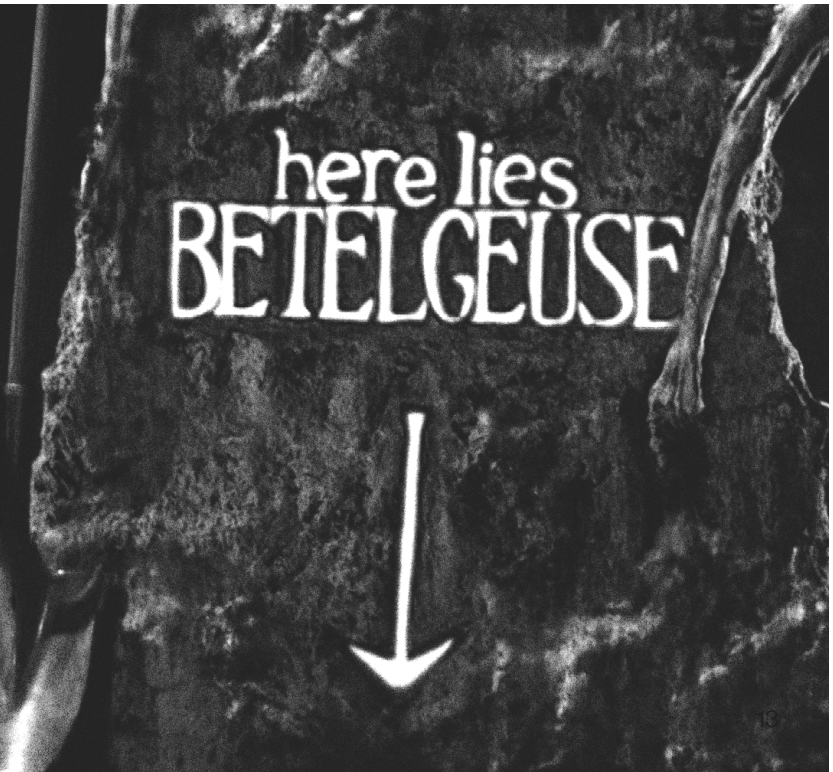
Maybe you could help me get out of here, you know, because I got to tell you, this dead thing... it's just too creepy.

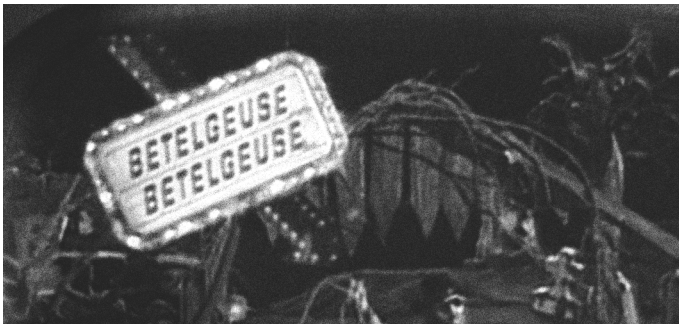
See, here's my problem. I got these friends I said I'd meet, and it's the kind of thing where I have to be there in person, so could you help me get out of here?

Following the financial success of Pee-wee's Big Adventure (1985) Tim Burton became a "bankable" director and began working on a script for *Batman* with Sam Hamm. While Warner Bros. was willing to pay for the script's development, they were less willing to green-light *Batman*.Burton had become disheartened by the lack of imagination and originality in the scripts that had been sent to him, particularly Hot to Trot. David Geffen handed Burton the script for *Beetlejuice*, written by Michael McDowell (who wrote the script for "The Jar", an episode of Alfred Hitchcock Presents directed by Burton).

Larry Wilson was brought on board to continue rewriting work with McDowell, though Burton replaced McDowell and Wilson with Skaaren due to creative differences. Burton's original choice for *Beetlejuice* was Sammy Davis Jr. The producers also considered Dudley Moore and Sam Kinison for the role; but Geffen suggested Keaton. Burton was unfamiliar with Keaton's work, but was quickly convinced. The role of Lydia Deetz was auditioned for by several actresses such as Sarah Jessica Parker, Brooke Shields, Lori Loughlin, Diane Lane, Justine Bateman, Molly Ringwald, Juliette Lewis and Jennifer Connelly. Burton cast Ryder upon seeing her in Lucas. Anjelica Huston was originally cast as Delia Deetz but then later dropped out due to illness.

DEVELOPME





Pictured Above:

Adam (A. Baldwin)
Beetlejuice (M. Keaton)
Barbara (G. Davis)

Timestamp • 37:29

ENT

O'Hara quickly signed on, while Burton claimed it took a lot of time to convince other cast members to sign, as "they didn't know what to think of the weird script." *Beetlejuice*'s budget was US$15 million, with just US$1 million given over to visual effects work. Considering the scale and scope of the effects, which included stop motion, replacement animation, prosthetic makeup, puppetry and blue screen, it was always Burton's intention to make the style similar to the B movies he grew up with as a child. "I wanted to make them look cheap and purposely fake-looking", Burton remarked. Burton had wanted to hire Anton Furst as production designer after being impressed with his work on *The Company of Wolves* (1984) and *Full Metal Jacket* (1987), though Furst was committed to High Spirits, a choice he later regretted.

He hired Bo Welch, his future collaborator on *Edward Scissorhands* (1990) and *Batman Returns* (1992). The test screenings were met with positive feedback and prompted Burton to film an epilogue featuring Betelgeuse foolishly angering a witch doctor.Warner Bros. disliked the title *Beetlejuice* and wanted to call the film House Ghosts. As a joke, Burton suggested the name Scared Sheetless and was horrified when the studio actually considered using it. Exterior shots were filmed in East Corinth, Vermont.

THE PLOT

In Winter River, Connecticut, Barbara and Adam Maitland decide to spend their vacation decorating their idyllic country home. As they are driving home from a trip to town, Barbara swerves to avoid a dog and the car plunges into the river. After returning home, she and Adam notice they now lack reflections and find the book Handbook for the Recently Deceased.

They begin to suspect they did not survive the car accident. When Adam attempts to leave the house, he ends up in a strange and otherworldly desert-like landscape populated by enormous sandworms.

The house is sold and the new owners, the Deetz family, arrive from New York City. Charles Deetz is a former real estate developer; his second wife Delia is a self-proclaimed sculptor; and his teenage goth daughter Lydia, from his first marriage, is an aspiring photographer. Under the guidance of interior designer Otho, the family transforms the house into a pastel-toned work of modern art.

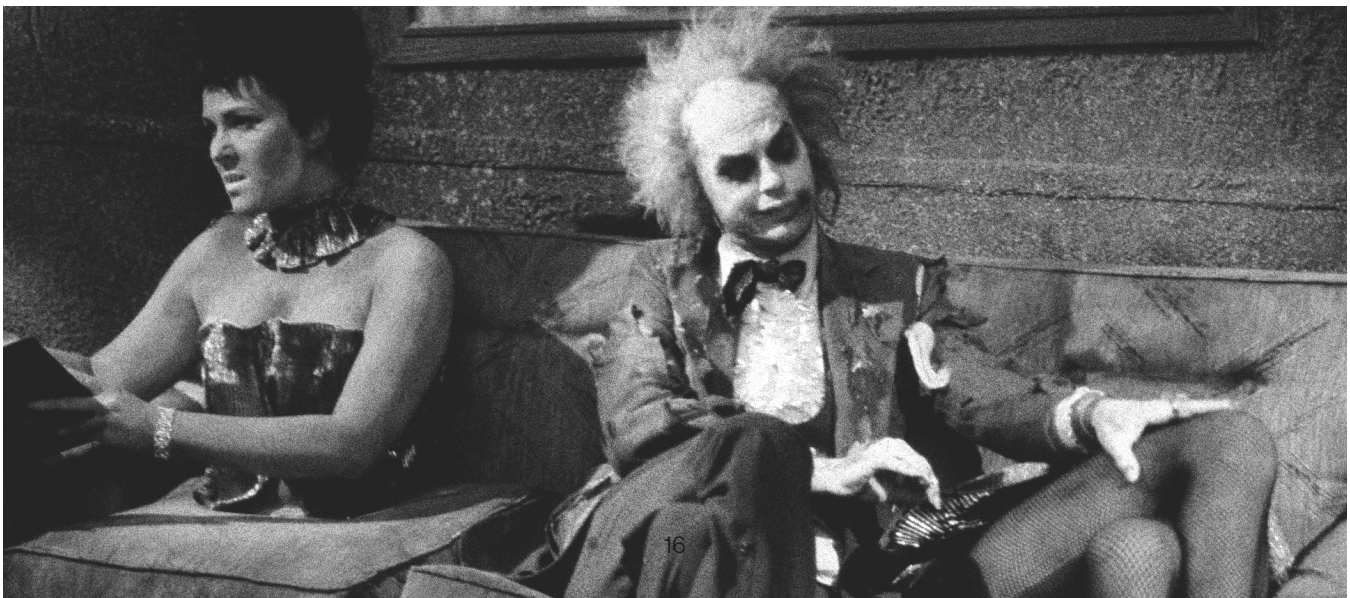
Consulting the Handbook, the Maitlands travel to an otherworldly waiting room populated by other distressed souls where they discover the afterlife is structured according to a complex bureaucracy involving vouchers and caseworkers. The Maitlands' caseworker Juno informs them they must remain in the house for the next one hundred and twenty five years on pain of a dire fate. If they want the Deetzes out of the house, it is up to them to scare them away.

Although Adam and Barbara remain invisible to Charles and Delia, Lydia can see the ghost couple and befriends them. Against Juno's advice, the Maitlands contact the miscreant Beetlejuice, Juno's former assistant and a now freelance "bio-exorcist", to scare away the Deetzes. At first, they are unaware his name is pronounced "Beetlejuice", which is why they have such difficulty pronouncing it and thereby summoning him.

However, Beetlejuice quickly offends the Maitlands with his crude and morbid demeanor: they reconsider hiring him, though too late to stop him from wreaking havoc on the Deetzes. The small town's charm and the supernatural events inspire Charles to pitch his boss Maxie Dean on transforming the town into a tourist hot spot, but Maxie wants proof of the ghosts. Using the Handbook for the Recently Deceased, Otho conducts what he thinks is a séance and summons Adam and Barbara, using their wedding clothes, but they begin to age and decay as Otho had unwittingly performed an exorcism instead.

Horrified, Lydia summons Beetlejuice for help; but he will only help her on the condition that she marries him, enabling him to freely cause chaos in the mortal world. He saves the Maitlands and disposes of Maxie, his wife, and Otho, then prepares a wedding before a ghastly minister. The Maitlands intervene before the ceremony is completed, with Barbara riding a sandworm through the house to devour Beetlejuice.

Finally, the Deetzes and Maitlands agree to live in harmony within the house. Beetlejuice is stuck in the after-life waiting room. He switches number tickets with a witch doctor who shrinks his head. Being Beetlejuice however, he remains upbeat and states that it is a good look for him. Lydia dances happily away with the ghosts.



Beetlejuice opened theatrically in the United States on March 30, 1988, earning US$8,030,897 in its opening weekend. The film eventually grossed US$73,707,461 in North America. *Beetlejuice* was a financial success, recouping its US$15 million budget, and was the 10th-highest grossing film of 1988.

Beetlejuice was met with a mostly positive response. Based on 62 reviews collected by Rotten Tomatoes, *Beetlejuice* received an 85% overall approval rating with a weighted average of 7.2/10. The website's critical consensus reads, "Brilliantly bizarre and overflowing with ideas, *Beetlejuice* offers some of Michael Keaton's most deliciously manic work - and creepy, funny fun for the whole family."

"Though I know I should be wary, still I venture someplace scary!

RELEASE

Pauline Kael referred to the film as a "comedy classic",while Jonathan Rosenbaum of Chicago Reader gave a highly positive review. Rosenbaum felt *Beetlejuice* carried originality and creativity that did not exist in other films.Vincent Canby of The New York Times called it "a farce for our time" and wished Keaton could have received more screen time. Desson Howe of The Washington Post felt *Beetlejuice* had "the perfect balance of bizarreness, comedy and horror".

Ghostly hauntings I turn loose... Beetlejuice, Beetlejuice, Beetlejuice!"

BURTON'S BATMAN

Gotham City.
The city of tomorrow:
stark angles, creeping shadows,
dense, crowded,
as if hell had erupted through the sidewalks.

At the edge of the roof,
bathed in moonlight,
is a black apparition.
On its chest
is the emblem of a bat.

Pictured Above:

Opening Title
Timestamp • 00:32

Batman is a 1989 superhero film based on the DC Comics character of the same name, created by Bob Kane and Bill Finger. Produced by Jon Peters and Peter Guber, it is the first installment of Warner Bros.' initial *Batman* film series. The film was directed by Tim Burton and stars Jack Nicholson, Michael Keaton, Kim Basinger, Robert Wuhl, Pat Hingle, Billy Dee Williams, Michael Gough, and Jack Palance. The film takes place early in the title character's war on crime and depicts his conflict with his archenemy The Joker.

After Burton was hired as director in 1986, Steve Englehart and Julie Hickson wrote film treatments before Sam Hamm wrote the first screenplay. *Batman* was not greenlit until after the success of Burton's *Beetlejuice* (1988). The tone and themes of the film were partly influenced by Alan Moore and Brian Bolland's *The Killing Joke* and Frank Miller's *The Dark Knight Returns*.

The film primarily adapts and diverts from the "Red Hood" origin story for the Joker, having *Batman* inadvertently cause gangster Jack Napier to fall into Axis Chemical acid, triggering his transformation into the psychotic Joker. Additionally, *Batman* creator Bob Kane worked as consultant for the film.

In the late 1970s, *Batman*'s popularity was waning. CBS was interested in producing a Batman in Outer Space film. Producers Benjamin Melniker and Michael E. Uslan purchased the film rights of Batman from DC Comics on October 3, 1979. It was Uslan's wish "to make the definitive, dark, serious version of Batman, the way Bob Kane and Bill Finger had envisioned him in 1939. A creature of the night; stalking criminals in the shadows." Richard Maibaum was approached to write a script with Guy Hamilton to direct, but the two turned down the offer. Uslan was unsuccessful with pitching Batman to various movie studios because they wanted the film to be similar to the campy 1960s television series. Columbia Pictures and United Artists were among those to turn down the film.

After the financial success of Pee-wee's Big Adventure (1985), Warner Bros. hired Tim Burton to direct *Batman*. Burton had then-girlfriend Julie Hickson write a new 30-page film treatment, feeling the previous script by Mankiewicz was campy.
The success of The Dark Knight Returns and the graphic novel Batman: The Killing Joke rekindled Warner Bros.' interest in a film adaptation. Burton was initially not a comic book fan, but he was impressed by the dark and serious tone found in both The Dark Knight Returns and The Killing Joke.

DEVELOPME

ENT

Batman was finally given the greenlight to commence pre-production in April 1988, after the success of Burton's *Beetlejuice* the same year. When comic book fans found out about Burton directing the film with Michael Keaton starring in the lead role, controversy arose over the tone and direction *Batman* was going in. Hamm explained, "They hear Tim Burton's name and they think of Pee-wee's Big Adventure. They hear Keaton's name and they think of any number of Michael Keaton comedies. You think of the 1960s version of *Batman*, and it was the complete opposite of our film. We tried to market it with a typical dark and serious tone, but the fans didn't believe us."

Pictured Below:

The Joker (J. Nicholson)
Timestamp • 37:29

THE PLOT

As Gotham City approaches its bicentennial, Mayor Borg orders district attorney Harvey Dent and police Commissioner Gordon to make the city safer by incarcerating mob boss Carl Grissom. Meanwhile, reporter Alexander Knox and photojournalist Vicki Vale investigate sightings of a masked vigilante called “Batman” who is targeting the city’s criminals. Both attend a fundraiser hosted by billionaire industrialist Bruce Wayne, who is secretly Batman, having chosen this path after witnessing a mugger murder his parents when he was a child. During the event, Wayne becomes infatuated with Vale.

Grissom sends his sociopathic second-in-command Jack Napier to raid Axis Chemicals to retrieve incriminating evidence, though it is a cover to have Napier murdered for sleeping with his mistress Alicia Hunt. Gordon arrives, takes command, and orders officers to capture Napier alive as a potential witness. Batman also arrives to catch Napier, who kills Eckhardt as revenge for double-crossing him. During a scuffle with Batman, Napier topples off a catwalk and falls into a vat of acidic chemicals.

Although presumed dead, Napier survives with various disfigurements including chalk white skin and emerald green hair and nails. He undergoes surgery to repair the damage, but ends up with a rictus grin. Driven insane by his new appearance, Napier, now calling himself “the Joker”, kills Grissom at his estate, massacres Grissom’s associates, and takes over his operations.

Batman researches a way to stop the Joker from terrorizing Gotham with hygiene products laced with “Smylex” — a deadly chemical that causes victims to die laughing. The Joker soon becomes obsessed with Vicki and lures her to the Gotham Museum of Art. Batman arrives and rescues Vicki before taking her to his Batcave. Conflicted with his love for her, Wayne visits her apartment intending to reveal his secret identity, only for the Joker to interrupt the meeting. The Joker asks Wayne, “Have you ever danced with the devil in the pale moonlight?”, which Wayne recognizes as the catchphrase used by the mugger who killed his parents. The Joker shoots Wayne, but he survives thanks to a serving tray hidden underneath his shirt. Wayne escapes while the Joker is distracted.

Vicki is taken to the Batcave by Wayne’s butler, Alfred, who had been coaxing the relationship between the pair to bring out Wayne’s human side. After exposing his secret to Vicki, Wayne reveals he cannot focus on their relationship with the Joker on the loose and departs to destroy the Axis plant used to create Smylex. Meanwhile, the Joker lures Gotham’s citizens to a parade with the promise of free money, in order to dose them with Smylex gas held within giant parade balloons.

Batman foils his plan by using his Batwing to remove the balloons, but the Joker shoots him down. The Batwing crashes in front of a cathedral, and the Joker takes Vicki hostage within it. Batman pursues the Joker to the top of the cathedral, and in the ensuing fight, he reveals that he knows Napier killed his parents and thus, indirectly created Batman before the latter created the Joker, leading the Joker to realize Batman is Bruce Wayne. The Joker eventually pulls Batman and Vicki over the balcony of the cathedral, leaving them hanging while he attempts to escape by calling in a helicopter piloted by his goons, who throw down a ladder for him to climb. However, Batman uses a grappling hook to attach the Joker’s leg to a gargoyle. The crumbling gargoyle falls off the roof and drags the Joker down. Unable to bear its immense weight, the Joker falls to his death while Batman and Vicki make it to safety.

In the end, Burton and producers decided on only using a gold and black logo designed by Anton Furst and airbrushed by Bill Garland, with no other key art variation, to keep an air of mystery about the film. The logo is also an ambiguous image, which can be read either as *Batman*'s symbol or as a gaping mouth (suggesting the Joker). Earlier designs "had the word 'Batman' spelled in RoboCop or Conan the Barbarian-type font".

"You couldn't turn around without seeing the Bat-Signal...

RELEASE

During production, Peters read in The Wall Street Journal that comic book fans were unsatisfied with the casting of Michael Keaton. In response, Peters rushed the first film trailer that played in thousands of theaters during Christmas. It was simply an assemblage of scenes without music, but created enormous anticipation for the film, with audiences clapping and cheering.

In the months before *Batman*'s release in June 1989, a popular culture phenomenon known as "Batmania" began. Over $750 million worth of merchandise was sold. Cult filmmaker and comic book writer Kevin Smith remembered: "That summer was huge. You couldn't turn around without seeing the Bat-Signal somewhere. People were cutting it into their fucking heads. It was just the summer of Batman and if you were a comic book fan it was pretty hot." Burton admitted he was annoyed by the publicity. David Handelman of The New York Observer categorized *Batman* as a high concept film. He believed "it is less movie than a corporate behemoth".

It was just the summer of Batman"

Kevin Smith
Filmmaker, Comic book writer
On Batman's Release

THE STORY OF AN UNCOMMONLY GENTLE MAN

A long time ago,
an inventor lived in that mansion.

He created a man.
He gave him inside,
a heart, a brain, everything.
Well, almost everything.

You see, he died...

So the man was left by himself,
incomplete
and all alone.

Pictured Above:

Opening Title
Timestamp • 00:32

Edward Scissorhands is a 1990 American fantasy romance film directed by Tim Burton. It was produced by Burton and Denise Di Novi, written by Caroline Thompson from a story by her and Burton, and starring Johnny Depp, Winona Ryder, Anthony Michael Hall, Dianne Wiest, Kathy Baker, Alan Arkin, and Vincent Price. It tells the story of an unfinished artificial humanoid who has scissor blades instead of hands that is taken in by a suburban family and falls in love with their teenage daughter.

Burton conceived *Edward Scissorhands* from his childhood upbringing in suburban Burbank, California. During pre-production of *Beetlejuice*, Caroline Thompson was hired to adapt Burton's story into a screenplay, and the film began development at 20th Century Fox after Warner Bros. declined. *Edward Scissorhands* was then fast tracked after Burton's critical and financial success with *Batman*. The film also marks the fourth collaboration between Burton and film score composer Danny Elfman, and was Vincent Price's last major role.

Edward Scissorhands was released to a positive reception from critics and was a financial success, grossing over four times its $20 million budget. The film received numerous nominations at the Academy Awards, British Academy Film Awards, and the Saturn Awards, as well as winning the Hugo Award for Best Dramatic Presentation. Both Burton and Elfman consider *Edward Scissorhands* their most personal and favorite work.

The genesis of *Edward Scissorhands* came from a drawing by then-teenaged director Tim Burton, which reflected his feelings of isolation and being unable to communicate to people around him in suburban Burbank. The drawing depicted a thin, solemn man with long, sharp blades for fingers. Burton stated that he was often alone and had trouble retaining friendships. “I get the feeling people just got this urge to want to leave me alone for some reason, I don’t know exactly why.”

During pre-production of *Beetlejuice*, Burton hired Caroline Thompson, then a young novelist, to write the *Edward Scissorhands* screenplay as a spec script. Burton was impressed with her short novel, First Born, which was “about an abortion that came back to life”. Burton felt First Born had the same psychological elements he wanted to showcase in *Edward Scissorhands*. “Every detail was so important to Tim because it was so personal”, Thompson remarked.

DEVELOPME

She wrote Scissorhands as a “love poem” to Burton, calling him “the most articulate person I know, but couldn’t put a single sentence together”.

Shortly after Thompsons hiring, Burton began to develop *Edward Scissorhands* at Warner Bros., with whom he worked on *Pee-wee’s Big Adventure* and *Beetlejuice*. However, within a couple of months, Warner sold the film rights to 20th Century Fox. Fox agreed to finance Thompson’s screenplay while giving Burton complete creative control.

ENT

At the time, the budget was projected to be around $8–9 million. When writing the storyline, Burton and Thompson were influenced by Universal Horror films, such as The Hunchback of Notre Dame (1923), The Phantom of the Opera (1925), Frankenstein (1931), and Creature from the Black Lagoon (1954), as well as King Kong (1933) and various fairy tales. Burton originally wanted to make Scissorhands as a musical, feeling “it seemed big and operatic to me”, but later dropped the idea. Following the enormous success of *Batman*, Burton arrived to the status of being an A-list director. He had the opportunity to do any film he wanted, but rather than fast track Warner Bros.’ choices for *Batman Returns* or *Beetlejuice* Goes Hawaiian, Burton opted to make *Edward Scissorhands* for Fox.

Pictured, Top to Bottom:

The Hunchback of Notre Dame
1923

Frankenstein
1931

Creature from the Black Lagoon
1954

The Phantom of the Opera
1925

THE PLOT

One evening, an elderly woman tells her granddaughter the bedtime story of a young man named Edward who has scissor blades for hands. The creation of an old inventor, Edward is an ageless humanoid who was almost completed. The inventor homeschooled Edward, but suffered a heart attack and died before giving Edward real hands, leaving him permanently unfinished.

Many years later, Peg Boggs, a local door-to-door Avon saleswoman, tries to sell at the decrepit Gothic mansion where Edward lives. She finds him alone and offers to take him to her home after discovering he is virtually harmless. Peg introduces Edward to her husband Bill, their young son Kevin, and their teenage daughter Kim. Edward falls in love with Kim, despite her initial fear of him.

As their neighbors are curious about the new houseguest, the Boggs throw a neighborhood barbecue welcoming him. Most of the neighbors are fascinated by Edward and befriend him, except for the eccentric religious fanatic Esmeralda and Kim's boyfriend Jim. Edward repays the neighborhood for their kindness by trimming their hedges into topiaries, progressing to grooming dogs and later styling the hair of the neighborhood women. One of the neighbors, Joyce, offers to help Edward open a hair salon. While scouting a location, Joyce attempts to seduce him, but scares him away. Joyce lies to the neighborhood women about it, reducing their trust in him. The bank denies Edward a loan as he does not have a background or financial history.

Jealous of Kim's attraction to Edward, Jim suggests Edward pick the lock on his parents' home to obtain a van for Jim and Kim. Edward agrees, but when he picks the lock, a burglar alarm is triggered. Jim flees and Edward is arrested. Edward takes responsibility for the robbery, telling Kim he did it because she asked him to.

At Christmas, Edward carves an angelic ice sculpture modeled after Kim; the ice shavings are thrown into the air and fall like snow. Kim dances in the snowfall. Jim arrives suddenly, calling out to Edward, surprising him and causing him to accidentally cut Kim's hand. Jim accuses Edward of intentionally harming her.Meanwhile, Edward flees in a rage.

Kim's parents go out to find Edward while she stays behind in case he returns. Edward returns, finding Kim there. She asks him to hold her, but Edward hesitates, afraid of hurting her. Jim's drunken friend drives him to Kim's house and nearly runs over Kevin, but Edward pushes Kevin to safety while inadvertently cutting him. Witnesses accuse Edward of attacking Kevin; when Jim assaults him, Edward defends himself, cutting Jim's arm before fleeing to his mansion.

Kim races after Edward while Jim obtains a handgun and follows Kim. In the mansion, Jim ambushes Edward and fights with him. Edward refuses to fight back until he sees Jim slap Kim as she attempts to intervene. Enraged, Edward stabs Jim in the chest and pushes him from a window of the mansion, killing him. Kim confesses her love to Edward and kisses him before she departs, leaving Edward alone.

The elderly woman, revealed to be Kim, finishes telling her granddaughter the story and says that she never saw Edward again, so that Edward would remember her as she was in her youth. She believes he is still alive because it would not be snowing without him. Edward is then seen carving ice sculptures of his time with Kim, with the bits of ice floating as snow in the wind.

Test screenings for the film were encouraging for 20th Century Fox. Joe Roth, then president of the company, considered marketing *Edward Scissorhands* on the scale of "an E.T.-sized blockbuster," but Roth decided not to aggressively promote the film in that direction. "We have to let it find its place. We want to be careful not to hype the movie out of the universe," he reasoned. The wide release came on December 14, and the film earned $6,325,249 in its opening weekend in 1,372 theaters. *Edward Scissorhands* eventually grossed $56,362,352 in North America, and a further $29,661,653 outside North America, coming to a worldwide total of $86.02 million.

"It's not a bad place. It's a weird place...

RELEASE

With a budget of $20 million, the film is considered a box office success. The New York Times wrote "the chemistry between Johnny Depp and Winona Ryder, who were together in real life at the time (1989–1993), gave the film teen idol potential, drawing younger audiences."

Burton cites *Edward Scissorhands* as epitomizing his most personal work. The film is also Burton's first collaboration with actor Johnny Depp and cinematographer Stefan Czapsky. Metal band Motionless in White have a song entitled "Scissorhands (The Last Snow)", with its lyrics written about the film in homage to its legacy and impact on the gothic subculture.

I tried to walk the fine line of making it funny and strange"

Tim Burton
On Edward Scissorhand's surburbia

A CHRISTMAS NIGHTMARE

Twas a long time ago,
longer now than it seems,
in a place that perhaps you've seen
in your dreams.

For the story
that you are about to be told
took place in
the holiday worlds of old.

Now,
you've probably wondered
where holidays come from.
If you haven't,
I'd say it's time you began.

Pictured Above:

Opening Title
Timestamp • 00:32

The Nightmare Before Christmas (also known as *Tim Burton's The Nightmare Before Christmas*) is a 1993 American stop-motion animated musical dark fantasy film directed by Henry Selick (in his feature directorial debut) and produced and conceived by Tim Burton. It tells the story of Jack Skellington, the King of "Halloween Town" who stumbles upon "Christmas Town" and schemes to take over the holiday. Danny Elfman wrote the songs and score, and provided the singing voice of Jack.The principal voice cast also includes Chris Sarandon, Catherine O'Hara, William Hickey, Ken Page, Paul Reubens, Glenn Shadix, and Ed Ivory.*The Nightmare Before Christmas* originated in a poem written by Burton in 1982 while he was working as an animator at Walt Disney Productions.

Over the years, Burton's thoughts regularly returned to the project and in 1990, he made a development deal with Walt Disney Studios. Disney initially released the film through Touchstone Pictures because the studio believed the film would be "too dark and scary for kids".

The film met with both critical and financial success, earning praise for its animation (particularly the innovation of the stop-motion art form), characters, songs and score. It has grossed $91.5 million worldwide since its initial release and garnered a cult following. It was nominated for the Academy Award for Best Visual Effects, a first for an animated film, but lost to Jurassic Park. The film has since been reissued by Walt Disney Pictures.

DEVELOPME

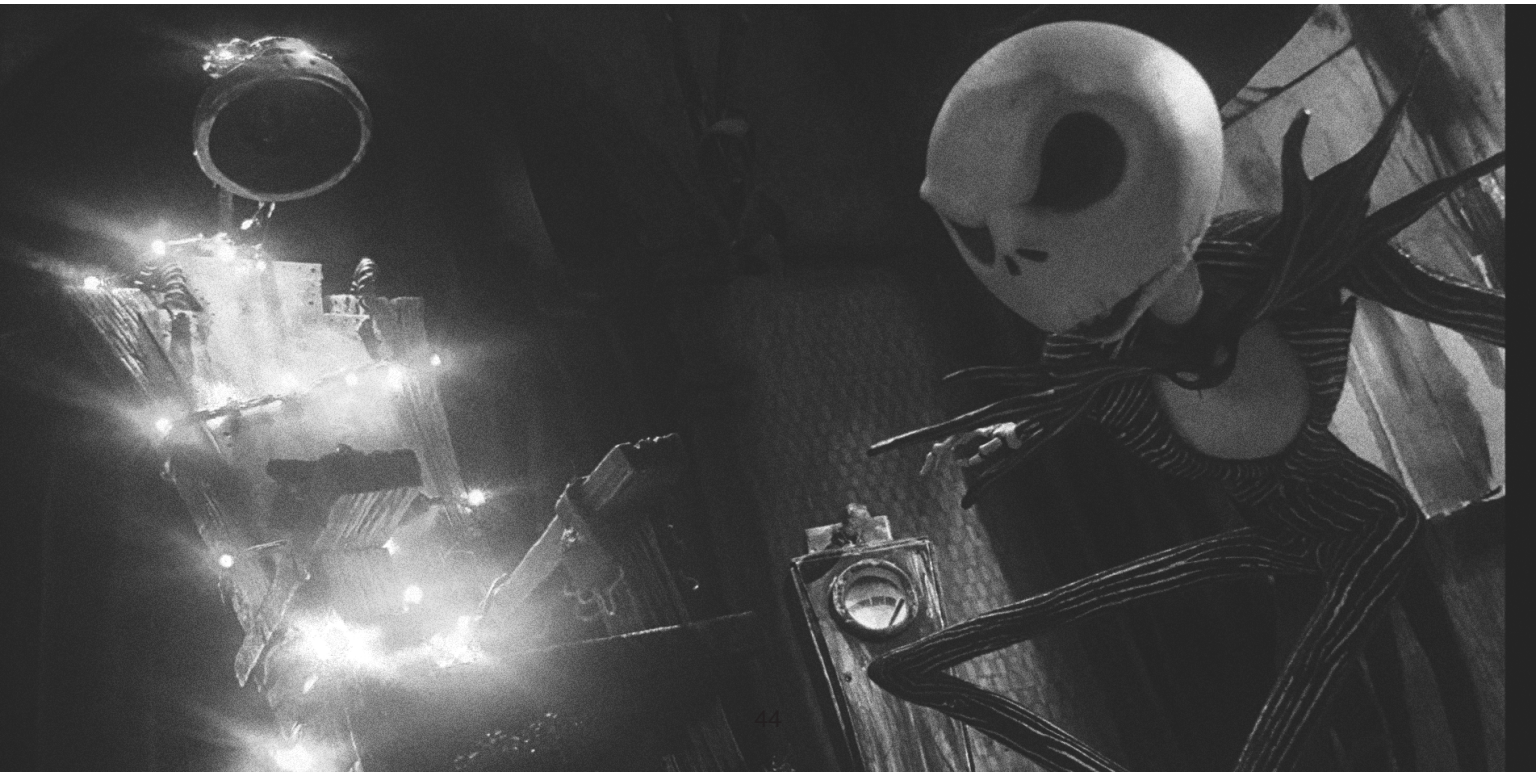
As writer Burton's upbringing in Burbank, California, was associated with the feeling of solitude, the filmmaker was largely fascinated by holidays during his childhood. "Anytime there was Christmas or Halloween, it was great. It gave you some sort of texture all of a sudden that wasn't there before", Burton would later recall.

After completing his short film Vincent in 1982, Burton, who was then employed at Walt Disney Feature Animation, wrote a three-page poem titled "The Nightmare Before Christmas", drawing inspiration from television specials of Rudolph the Red-Nosed Reindeer, How the Grinch Stole Christmas! and the poem A Visit from St. Nicholas.

Burton intended to adapt the poem into a television special with the narration spoken by his favorite actor, Vincent Price, but also considered other options such as a children's book. He created concept art and storyboards for the project in collaboration with Rick Heinrichs, who also sculpted character models; Burton later showed his and Heinrichs' works-in-progress to Henry Selick, also a Disney animator at the time.

After the success of Vincent in 1982, Disney started to consider developing *The Nightmare Before Christmas* as either a short film or 30-minute holiday television special. However, the project's development eventually stalled, as its tone seemed "too weird" to the company. As Disney was unable to "offer his nocturnal loners enough scope", Burton was fired from the studio in 1984, and went on to direct the commercially successful films *Beetlejuice* and *Batman* for Warner Bros. Pictures.

ENT



THE PLOT

Halloween Town is a fantasy world populated by various monsters and beings associated with the holiday. Jack Skellington, respected by the citizens as the “Pumpkin King”, leads them in organizing the annual Halloween celebrations. However, this year, Jack has grown tired of the same annual routine and wants something new. Wandering in the woods the next morning, he encounters six trees containing doors leading to other holiday-themed worlds and stumbles into the one leading to Christmas Town.

Awed by the unfamiliar holiday, Jack returns home to show his friends and neighbors his findings, but unaware of the idea of Christmas, they compare everything to their ideas of Halloween. However, they do relate to one Christmas Town character: its ruler, Santa Claus, or “Sandy Claws” as Jack mistakenly calls him. Jack sequesters himself in his house to study Christmas further and find a way to rationally explain it. After studying and experimentation accomplish nothing, Jack ultimately decides that Christmas should be improved rather than understood and announces that Halloween Town will take over Christmas this year.

Jack assigns the residents many Christmas-themed jobs, including singing carols, making presents, and building a sleigh pulled by skeletal reindeer. Sally, a feminine creation of local mad scientist Doctor Finkelstein, experiences a vision detailing that their efforts will end disastrously.

Pictured Left:

Sally (C.O'Hara)
Dr.Finkelstein (W.Hickey)
Timestamp • 37:29

Jack, whom she secretly loves, dismisses this and assigns her the task of making him a Santa Claus suit. He also tasks mischievous trick-or-treating trio Lock, Shock and Barrel to abduct Santa and bring him to Halloween Town.

Jack tells Santa he will be handling Christmas in his place this year and orders the trio to keep Santa safe, but against his wishes, they deliver Santa to Jack's long-time rival, Oogie Boogie, a bogeyman with a passion for gambling who plots to play a game with Santa's life at stake. Sally attempts to rescue Santa to save both him and Jack from their potential fates, but she is captured as well.

Jack departs to deliver his presents in the real world, but they instead frighten the populace, who contact the authorities and are instructed by them to lock down their homes and residences for protection. When word spreads about Jack's presumed wrongdoings, he is ultimately shot down by military forces, causing him to crash in a cemetery. While all of Halloween Town sadly believe him to be dead, Jack actually survived. As he bemoans the disaster he has caused, he finds he enjoyed the experience nonetheless, reigniting his love of Halloween, but soon realizes he must act fast to fix his mess.

Jack returns home and infiltrates Oogie's lair, rescuing Santa and Sally before confronting Oogie and defeating him by unraveling a thread holding his cloth form together, causing all the bugs inside him to spill out and reduce him to nothing. Jack apologizes to Santa for his actions, to which he, despite being furious at Jack for the trouble he caused and not heeding Sally's forewarnings, assures him that he can still save Christmas.

As Santa replaces Jack's presents with genuine ones, all of Halloween Town celebrates Jack's survival and return. Santa then shows Jack that there are no hard feelings between them by bringing a snowfall to the town, which fulfills Jack's original dream in a way and causes the residents to finally realize the true meaning of Christmas. Afterwards, Jack and Sally declare their love for each other.

The Nightmare Before Christmas was originally going to be released under Walt Disney Pictures as part of the Walt Disney Feature Animation lineup, but Disney decided to release the film under their adult themed label Touchstone Pictures, because the studio thought the film would be "too dark and scary for kids," Selick remembered. "Their biggest fear, and why it was kind of a stepchild project, [was] they were afraid of their core audience hating the film and not coming."

"Their biggest fear, and why it was kind of a stepchild project,

RELEASE

To convey Burton's involvement and attract a wider audience, Disney marketed the film as *Tim Burton's The Nightmare Before Christmas*. Burton explained that, "…it turned more into more of a brand-name thing, it turned into something else, which I'm not quite sure about."

The film premiered at the New York Film Festival on October 9, 1993, and was given a limited release on October 13, 1993, before its wide theatrical release on October 29, 1993.

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Henry Selick
Director
The Nightmare Before Christmas

A BIZARRE AND ENIGMATIC GENIUS

Pictured Above:

Johnny Depp, Tim Burton
(2006)

The unique legacy of Tim Burton and his work

Jumping from being a Disney animator and director to becoming the king of the unusual and spooky, Tim Burton took a powerful leap down the rabbit hole to create his own brilliant mark on cinema. Burton's style is so specific to him that not many have even attempted to reach near his aesthetic, although his influence on the future of cinema began at the beginning of his career in the early 80s. Burton himself has often credited miscellaneous influences including Dr. Suess, Victorian fashion, and German Expressionism (such as the classic 1922 horror film *Nosferatu*) -all of these go hand-in-hand with his fascination with and empathy for horror movie monsters have without a doubt made Tim Burton one of the most beloved, influential, and unique filmmakers of the past 30 years.

The Nightmare Before Christmas, perhaps Burton's most beloved classic, was released in 1993 by Disney. This on its own may not seem all that amazing until considering what came before it: happy-go-lucky movies meant strictly for children. *The Nightmare Before Christmas* brought a wave of spookiness to Disney that had never been there before; in fact, Burton was originally fired as a Disney animator for trying to do just that with his short films "Vincent" (starring famous horror actor Vincent price) and *Frankenweenie* (which would be made into a feature film under Disney in 2012) in the early 80s. While Disney films had some darker underlying themes in the past, none had ever been specifically meant to be creepy.

Pictured Left:

Henry Selick, Tim Burton
(1993)

Not only did Tim Burton change the rules for children's films, but his *Batman* trilogy also changed superheroes forever. Before *Batman*, no superhero had ever been the center of a hugely successful blockbuster before. Those who had ventured onto the screen were ultimately meant for children. The film was also rated pg-13, which most comic book films since have in common. This broadened the horizons of who could watch the films — now, both adults and children could enjoy watching heroes fight bad guys. Burton's clever use of costumes, ratings, sequels, likable villains, and logos have directly affected comic book films ever since, particularly Disney's Marvel Cinematic Universe and Christopher Nolan's *Dark Knight* Trilogy.

Edward Scissorhands went beyond changing a particular production studio or genre; it affected all aspects of film. The film's villain is a jock from suburbia and is what is considered normal while the good guy is Edward, who represents a misunderstood outcast, for whom Burton drew inspiration from Frankenstein's monster. Edward's brand of creepy yet misunderstood (and undeniably sexy) has become somewhat of a cliched trope in Hollywood, and those influenced by him include coming of age stories like *The Perks of Being a Wallflower*, comedies with naive outcasts such as Will Ferrell's character in *Elf*, and paranormal romances like *The Twilight Saga*.

Perhaps most notably, *Beetlejuice* was Burton's first full-length film in which audiences could truly see his style, and it is often considered the prototypical Tim Burton movie. All films he released following *Beetlejuice* would echo the same crosses of horror and fantasy as well as the visual style of the film. Rumors have been circulating regarding a sequel to the film, and Burton himself has said he was interested and it is definitely on the table for him as well as the film's stars, Michael Keaton.

Tim Burton's unique usage of graphics, animation, muses, and his own personal style in the stories he developed has gained him a huge cult following and lead him to have his own universe not just limited to film.

Pictured Right:

Johnny Depp, Tim Burton
(1990)

“Visions are worth fighting for. Why spend your life making someone else’s dreams?”

Tim Burton